

MORAVIAN COLLEGE
VISUAL FOUNDATIONS (ART 142B)
Tues. and Thurs. 1:15 to 3:45 PM
SYLLABUS / Fall, 2014

INSTRUCTOR: Doug Zucco
DAYS / TIME / CLASSROOM: Tues. & Thurs 1:45 to 3:45 / room 8
Start 8-26-2014 class ends 12-4-2014
HOME PHONE:
E-MAIL: douglas.zucco@gmail.com

COURSE DESCRIPTION:

An introduction to the theory and application of two-dimensional design as it applies to the creation of pictorial space. Students will be guided through a series of weekly and bi-weekly projects in visual expression, introducing them to the formal elements of design: line, shape, value, color, and space and the principles of organization: harmony, variety, balance, proportion, scale, dominance, movement, and economy in a variety of concepts, mediums, and techniques. This year our focus is on composition and the elements and concepts that build strong compositional understanding and practical application.

TEXT:

Text is Design Basics (paperback) by David A. Lauer, Stephen Pentak. Used copies may be available in the bookstore or through Amazon.

In the back of room 8 is a very small library of design texts, which may be used during class or signed out by students for longer periods of time.

COURSE GOALS:

To develop an understanding of the interrelationship of the elements of art and the principles of design.

To realize the conceptual through the pictorial.

To promote visual thinking.

To introduce a critical framework for thinking and looking at design.

ATTENDANCE:

All students must attend all classes and required lectures. Poor attendance and or consistent tardiness could negatively impact a project's grade, and by extension your overall course grade. Class participation and attendance are major considerations when assigning grades for projects and final grades. *Students must attend all Gallery Exhibitions and Visiting Artists presentations and the New York trip Nov. Friday, Nov. 7th.

How well you prepare for class, work during class time, and participate in critiques and discussions will influence your final grade. Work that is late due to illness, or other emergencies, will not be penalized. An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (upon your return to class). Other forms of written verification may be acceptable and will be judged on a case by case basis. An e-mail to me is also necessary for all absences. Without some form of written excuse you will receive an unexcused absence. Job interviews, doctor's appointments, etc., are not to be scheduled during class. Documentation is required for all sports. Your coach, or you, should e-mail me ahead of time for anything that would require your absence from class.

Students, not the professor, are responsible for assignments given on a day when they are not in class. All missed work must be made up within one week of the due date, unless another date is arranged and agreed upon with the instructor. Note to Students; 6 hours per week is required for in-class work and participation. Be prepared to spend an additional 6 hours per week working out of class on projects and homework assignments.

The following also count as unexcused absences:

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class early

After the second unexcused absence, the student's final grade will be dropped by one full letter grade.

After the fourth unexcused absence, the student will receive a failing final grade.

This attendance information is Art Department policy and will be strictly enforced.

GRADING:

Each project must be successfully completed in order to receive credit for the course. Final grades will be based on: work done both in and out of class, meeting the projects objectives, level of achievement, creativity and imagination, craftsmanship, and presentation. Class participation and attendance are major considerations when assigning grades. How well you prepare for class, work during class, and actively participate in critiques and discussions will influence your grade. There are 5 major projects that will compile the 85% of your grade. Each one of the projects are weighted equally and are averaged to determine that 85%. At any time during the semester you, (the student) may ask for a grade update either before or after class.

Changes in due dates for projects will be announced in advance and discussed in class.

CRITERIA FOR GRADES ARE DETERMINED AS FOLLOWS:

- A. Superior: A 93-100, A- 91-92
Scholarship: strong exceeding requirements of instructor
Initiative: contributions exceeding the assignment, showing independent resourcefulness
Attitude: positive, beneficial to class
Individual Improvement: continually developing
- B. Good - Above average: B+ 88-90, B 84-87, B- 81-83
Scholarship: accurate and complete, meeting all requirements of instructor
Initiative: good, meeting requirements of assignments
Attitude: proper, beneficial to class
Individual Improvement: shows signs of progress, responds positively to criticism
- C. Average: C+ 78-80, C 74-77, C- 71-73
Scholarship: barely meeting requirements of instructor
Initiative: uncertain, apparent only at times
Attitude: generally neutral, but not objectionable
Individual Improvement: not showing signs of progress, not responding to criticism
- D. Below average, yet passing: 70-61
Scholarship: not meeting requirements of instructor,
Initiative: not meeting requirements of assignments, not completing assignments
Attitude: indifferent, possibly objectionable
Individual improvement: not noticeable
- F. Completely unsatisfactory: 60 and below

Students will receive in-progress grades throughout the semester:

Assigned projects, in studio work	85 %
Attendance and Class participation	10 %
Sketch Book Assignments	5%

If you are absent from a critique without a doctor's excuse or written notification from Student Services, you will receive a partial grade reduction of up to 10 points for the assignment. If you attend the critique but do not hand your work in on time, you will receive up to a 4 point reduction for each class that the work is late. All projects/assignments may be resubmitted if you choose to rework them after they are graded. You have two (2) weeks to do so.

MATERIALS LIST:

VISUAL FOUNDATIONS (ART 142B)

Students will be provided with all materials required for this class. The cost of materials will be billed to each student's Moravian account. You may find that you want to add to your materials; by necessity this must be done on your own time and at your expense.

all purpose white pad, (18 x 24 inches 80lb. Minimum weight)

portfolio (app. 24x31 inches)

container for materials (box, tool kit, etc.)

black construction paper

black ballpoint pen, black Sharpie pen, black wide-tipped pen (varied thickness)

illustration board - cold press – six (6) 20 x 30 inch sheets

white glue, rubber cement, or glue stick

scissors,

matt and exacto knives (including extra blades)

36 inch metal ruler

45/90 degree 8 to 10 inch drafting angle

roll of 3/4 inch drafting tape (any low tack tape)

eraser (soft white) and kneaded eraser

graphite pencil(s) (HB and 6B)

acrylic paints: titanium white,

cadmium medium yellow hue, cadmium orange hue

cadmium medium red hue, ultramarine blue,

thalo blue, thalo green,

quinacridone magenta, deep violet

note: Liquitex Heavy Body Acrylics and/or Liquitex Basics, Golden Heavy Body Acrylic Paints, also, Blick Artist's Acrylic, and Winsor Newton Galeria Acrylics

brushes: no. 6 & 8 round, soft bristle brushes (app. 1/8 & 3/16 inches in diameter) Sceptre 404

nos. 4,5, & 6, flat, soft bristle brushes (app. 1/4, 3/8, & 1/2 inches in width) University Bright

water container

disposable palette (for acrylic paint) or freezer paper

containers for storing paint (small resealable jars, such as film canisters)

spray atomizer (for wetting acrylic paints)

OPTIONAL MATERIALS:

Cutting matt

set of color markers (with or without a thin and a thick end)

french curve (various drafting devices)

mechanical pens and/or pencils

container for brushes

Area art supply stores may give a 10% student discount. Bring your student I.D. and your materials list with you.

Suppliers: Dick Blick Art Store
3152 Lehigh St.
(at the South Mall)
Allentown, PA

A. C. Moore Co.
2633 MacArthur Road
Whitehall, PA
Phone: 610-264-4003

The Art Store
Main Street
Kutztown, PA.
Phone: 610-683-9123

CRITIQUES:

At the end of each project there will be a major critique during which the entire class presents their individual project's solution (as a group) and the instructor leads, with full student involvement, a discussion in which the work of each student is analyzed in terms of: meeting the projects objectives (technically, formally, and conceptually), originality and creativity, degree of involvement, problem solving ability, craftsmanship, and presentation. Learning to analyze one's own work and the work of others is as important a skill as making the work. There will also be many individual and small group preliminary critiques.

LECTURES and TRIPS:

During the course of the semester you will be required to attend an on-campus art event and one off-campus (generally a bus trip to NYC to visit museums and galleries) art event and write a short (300-400 word) paper on one of these events in addition to your design project requirements. The paper is generally due one week after the date of the event. Types of events include Gallery Openings, Visiting Artists, and Bus Trips. Gallery Openings are public events which occur at some point during the course of each Gallery Exhibition. These generally include a short talk by the artist being shown or the curator of the exhibit. Visiting Artists may feature slide talks by art department faculty, visiting artists, art historians, critics, and/or art professionals such as conservators, illustrators, and art editors. The Bus Trip is usually to New York City, where we might start the day viewing classic works at the Metropolitan Museum of Art and finish with contemporary artwork in museums and galleries downtown.

Date for Bus Trip to NYC: Friday, Nov. 7th.

Note: I must receive all reaction papers on the last day of class. I must receive them as hard copies, not email attachments. The papers will not receive a grade, but will count toward the class participation portion of your grade. Not handing in a paper will seriously jeopardize the class participation portion of your grade.

Expectation of Time Investment for This Class:

Plan on spending a total of five hours per week of in-class work,(required) **AND** an additional six and a half hours (a total of 104 hours or more for the course) of out of class work doing assignments, projects, reading and research and field trips and gallery visits. This is a minimum time investment; your own involvement may require more time. Use this as a general time commitment you must make for this course.

Days	Dates	Assignment
T	Aug. 26 th .	Introduction to course / materials
TH	Aug. 28 th .	Introduce: Line Project: working with the physical and expressive properties of line and an introduction to composition: directionality, movement, rhythm, repetition, variety, harmony, unity, etc. Reading: Line, Movement, and Visual Organization (composition)
T	Sept. 2 nd .	<u>In-class work day Line Compositions</u>
		First Sketchbook Assignment
TH	Sept. 4 th .	Continue: Line Project
T- TH	Sept. 9,11	Continue line studies
T	Sept. 16 th .	Critique: Line Project
TH	Sept. 18 th ..	Introduce and Begin: Shape Project: understanding and working with shape (both positive and negative) and positive and negative space; in composition we will be studying balance, rhythm, emphasis, repetition, variety, economy, and scale and proportion Reading: Shape, Movement, Surface, and Visual Organization
		Due: Shape Project Sept. 25 th .
T-TH	Sept. 30 th .	Continue: Shape Project
TH	Oct. 9 th ..	Critique: Shape Project Due for Critique
TH	Oct. 9 th .	Portfolio Drop Off Mid-Term Review
		Fall Break, Oct. 13 th and 14 th .. <u>No Class</u>
TH	Oct. 16 th .	Introduce and Begin: Value / Space Project: working with the grey scale, value keys, local value, shape, spatial recession, and over-lapping planes; also continued compositional experimentation Reading: Value (light), Space (depth)
T, TH	Oct. 21, 23	Continue: Value/ Space Studies
T	Oct 28 th .	Critique; Creative Color Wheel Project
		Second Sketchbook Assignment
TH	Oct. 30 th .	Introduce and Begin: Color Project 1: an introduction to understanding and working with Hue, Value, and Intensity, combined with compositional experimentation Reading: Color & Composition also Warm and Cool
T	Nov. 4 th .	Continue: Color Project – Triads Continue; In-Class Color Studies
Friday	Nov. 7 th .	Art Department Trip to NY, Nov. 7 th . (more info to follow)
T	Nov. 11 th .	Critique: Color Project 1 Warm and Cool Study

TH	Nov. 13 th .	Introduce and Begin: Color, Project 2: further study in Hue, Value, and Intensity and an introduction to understanding and working with Color Systems; Start planning for Color Triads Copied from Artists
T-Th	Nov. 18 th .,20 th .	reread: Color, Composition, Content & Style Project 2 Due (Final Portfolio?) Thrid Sketchbook Assignment
T	Nov. 25 th .	Continue work on Triads
TH	Nov. 27 th .	Thanksgiving Holiday No Class
T,	Dec. 2 nd .	Continue: Color Project Work Day to get portfolios ready for grading.
TH.	Dec. 4 th .	Last Day of Class: Final Critique for Color Project 2 and 3. Reaction Papers Due, Sketchbooks Due, and Final Portfolios Due for Drop Off. At the end of class!

This outline is a guide and may be subject to change.

NOTE: Students who undertake projects which are larger or more involved than that which is normally undertaken by the rest of the class may receive extended working time.

ATTENDANCE AT ALL CRITIQUES IS MANDATORY. Again, if you are absent without a doctor's excuse or written documentation from student services, you will receive a partial grade reduction of up to 10 points for the assignment. If you attend the critique but do not hand your work in on time, you will receive up to a 4 point reduction for each class that the work is late. All problems may be resubmitted if you choose to rework them after they are graded. You have two (2) weeks to do so.

STUDIO:

Students are responsible for the studio (room 8) and equipment. Please get into the habit of cleaning up after yourself at the end of each work session. Our drafting tables are a valuable resource. Their surfaces must be kept clean and undamaged. Any cutting must **not** be done directly on the table's surface, but rather on one of the many grey cutting mats located in the studio. Anyone caught cutting directly on a drafting table (without using a grey cutting matt) will be billed for the cost of a new table top. No personal listening devices are allowed in class (no earphones, etc.). Turn off cell phones before class begins. You may drink in class, coffee, soda, etc., but you may not bring food to class.

SAFETY PROCEDURES:

1. All acrylic paints and gesso should be used in a well ventilated area.
2. Discarded acrylic paint, and rinse water from brush cleaning, should never be disposed of in the sink. Always use acrylic waste disposal containers provided in the studios for that purpose. The used rinse water will be screened to remove paint particles.
3. Wear latex gloves for hand protection and an apron to protect your clothing.
4. Spray paint, aerosol glues, and fixatives are extremely flammable, do not use near an open flame.
5. Only use aerosols in the spray booths provided in the studios.
6. Turn on the spray booth first and follow the instructions on the can. Avoid breathing these vapors as they are a health hazard. After the work has dried, discard scrap papers in the metal cans provided. When finished, turn off spray booth and store spray cans in fireproof metal cabinet with other flammable supplies.
7. Use matt knives, exacto knives, and scissors with care. Retract, or cover blades after use. Dispose of used blades properly.
8. Read, understand, and follow all recommendations for health and safety precautions labeled on products.
9. Read, understand and follow all manufacturer recommendations for the proper use of products, materials, and tools.
10. Always follow all recommended studio rules and procedures.
11. Wear proper protective eyewear; dust masks, protective clothing, etc. as indicated.
12. Do not operate tools or equipment without being instructed in their proper and safe use.
13. Do not use materials without being instructed in their proper and safe use.
14. Always work in a well ventilated, well lighted, and safe workplace.
15. Report any unusual incident with materials, tools or equipment immediately to the instructor and to the College Health Center, 610-861-1567 (evenings, to Campus Safety Office, 610-861-1421).

Disability Statement: Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support, lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

Removing Artwork: All artwork must be removed from the classroom, including drying racks, at the end of the semester, or it will be disposed of.

Saving Artwork: Students should be reminded to save examples of their work from all classes (particularly beginning studio classes) for sophomore review.

Composition Is: Composition will be a major focus in studio courses so value, volume, shape, color value and all concepts related to the development of composition should be saved for documentation.